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Burlington Fine Arts Club

CATALOGUE OF A COLLECTION

OF

PICTURES

OF THE

UMBRIAN SCHOOL

AND

OTHER WORKS OF ART

LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1909

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Frank Simpson

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COMMITTEE FOR THIS EXHIBITION

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CATALOGUE

NOTE.—*The Pictures are numbered, beginning on the left of entrance door. The Furniture, Works of Art, etc., are described after the Pictures. The Committee accept no responsibility for the accuracy of the attributions in the Catalogue.*

PICTURES

1 VIRGIN AND CHILD.

By FIORENZO DI LORENZO (1440-1521).

One of his finest works. *Lent by George Salting, Esq.*

2 MADONNA AND CHILD AND CHERUBS.

By ANTONIASSO ROMANO? (active 1460-1508).

Formerly attributed to FIORENZO DI LORENZO.

Lent by Robert Benson, Esq.

3 MADONNA AND CHILD, WITH ANGELS.

By PIERO DELLA FRANCESCA (1416?-1492).

Although damaged and restored, considered by some to be one of the few authentic examples of this great master still existing.

Lent by Christ Church, Oxford.

4 THE VISITATION, AND THE PRESENTATION IN THE TEMPLE.

Two panels by BERNARDINO DI MARIOTTO (of Perugia, active 1497-1525), a pupil of Lorenzo di San Severino, and later under Signorelli's influence.

(See Nos. 14 and 15.) *Lent by Sir Frederick Cook, Bt.*

5 PORTRAIT OF A GIRL. Profile to left.

Umbrian School.

Lent by Col. Holford, C.V.O.

6-9 FOUR PREDELLA PIECES:

(1) ANNUNCIATION.

(2) NATIVITY.

(3) ADORATION OF THE MAGI.

(4) PRESENTATION IN THE TEMPLE.

Attributed to LO SPAGNA (active 1500-1528).

Lent by Sir William Farrer.

10 MADONNA AND STANDING CHILD.

Attributed to RAPHAEL (1483-1520).

The names of Lo Spagna, Eusebio di San Giorgio, and Timoteo Viti, have been proposed by various writers, without receiving unanimous approval.

Lent by the Earl of Northbrook.

11 PORTRAIT OF A LADY.

In the style of GIOVANNI SANTI, the father of RAPHAEL (1430/40-1494).

Lent by Miss Kemp.

12 PORTRAIT OF A YOUTH.

Umbrian School.

On the back is an old inscription: "Rafaello Sanzi d'anni sei nato di 6 apr. 1483 GHIRLANDAIO dipinse." "Ghirlandajo" has been written by a later hand over an erasure.

Formerly at Charlecote in possession of the Lucy family.

Cf. the next No. 13. *Lent by J. P. Heseltine, Esq.*

13 PORTRAIT OF A YOUTH, SAID TO BE THE YOUNG RAPHAEL.

Painted by his father GIOVANNI SANTI (1430/40-1494).

On the ledge is an inscription in a later hand: "Rafaello Sanzi d'anni sei nato . . . 6 Apr. 1483 Sanzi Padre dipinse."

Formerly in possession of Mr. Dennistoun and afterwards of Lord Breadalbane.

Lent by the Hon. Mrs. Baillie-Hamilton.

14 THE SALUTATION.

By BERNARDINO DI MARIOTTO (of Perugia, active 1497-1525).

(See No. 4.)

In his later style, showing the influence of Luca Signorelli.

Lent by Robert Benson, Esq.

15 THE SPOSALIZIO.

By BERNARDINO DI MARIOTTO (of Perugia, active 1497-1525).

Companion to preceding. *Lent by Robert Benson, Esq.*

16 THE ANNUNCIATION.

This beautiful picture has been attributed by Mr. Roger Fry ("Monthly Review," 1901, p. 86) to Jacopo Bellini, and by Mr. Berenson to some artist akin to Girolamo di Giovanni da Camerino, and Giovanni Boccatis ("Rassegna d'Arte," 1907, p. 133). *Lent by Sir Julius Wernher, Bt.*

17 MADONNA AND CHILD.

By PINTORICCHIO (1454-1513).

Lent by The University of Oxford (Ashmolean Museum).

18 MADONNA AND CHILD.

By PERUGINO.

Supposed to have formed the centre of the two saints (No. 19).

Lent by Col. Holford, C.V.O.

19 ST. SEBASTIAN AND ST. JEROME.

By PERUGINO (1446-1524).

"These panels were in all probability originally sides or wings of a triptych of which the Madonna at Dorchester House (No. 18) may possibly have been the centre. . . . of the same period as the large triptych in the National Gallery." ("The Wantage Collection of Pictures." Privately printed.)

Lent by Lady Wantage.

20 THE RESURRECTION.

By PERUGINO (1446-1524).

One of five panels, formerly in the Barker Collection, and afterwards belonging to Lord Dudley, at whose sale they were dispersed. The other four now belong to Mr. Martin Ryerson of Chicago. (Crowe and Cavalcaselle, III, 250.)

Lent by Frederick Anthony White, Esq.

21 VIRGIN AND CHILD AND TWO MALE SAINTS.

Ascribed to RAPHAEL, whose name appears on the edge of the dress of the figure on the right. *Lent by Mrs. Anderson.*

22 SMALL PORTRAIT OF A BOY SEEN IN PROFILE TO LEFT.

Attributed to GIOVANNI SANTI, the father of RAPHAEL (1430/40-1494).

The letters P. M. have led to the supposition that the boy may be Pico della Mirandola. But this identification, like the authorship, is purely conjectural.

Lent by Sir Frederick Cook, Bt.

23 FIGURE FROM A "DESCENT FROM THE CROSS."

By LUCA SIGNORELLI (1441-1523).

A genuine fragment of some destroyed work, not otherwise recorded.

Lent by Sir Kenneth Muir-Mackenzie, K.C.B.

24 VIRGIN AND CHILD.

By LUCA SIGNORELLI (1441-1523).

A similar picture, except for a gold background with elaborate arabesque designs, belongs to Mr. Robert Benson.

Lent by The Trustees of the Liverpool Royal Institution from the Roscoe Collection.

25 THE SUPPER AT EMMAUS.

By LUCA SIGNORELLI (1441-1523).

Lent by Robert Benson, Esq.

26 The Journey to Emmaus.

By Luca Signorelli (1441-1523).

Lent by Robert Benson, Esq.

27 The Feast in the House of Simon.

By Luca Signorelli (1441-1523).

A small panel of about 29 figures. "Spirited, and of Signorelli's fine time, well composed, full of variety, animation, and nature, and with the exception of a repainted figure at the end of the left wing of the table, in fair preservation." (Crowe and Cavalcaselle.)

Lent by the Governors of the National Gallery of Ireland.

28 Holy Family.

By Luca Signorelli (1441-1523).

Lent by George Salting, Esq.

29 Pietà.

By Luca Signorelli (1441-1523).

A predella picture. "Full of passionate expression, and differing from the traditional treatment. Broadly painted, the colouring rich." (Waagen.)

Lent by Sir John Stirling-Maxwell, Bt.

30 Madonna and Child.

By Lorentino d'Arezzo.

Recently in the possession of Mr. Charles Butler.

Lent by the Governors of the National Gallery of Ireland.

31 Birth of John the Baptist.

The ascription to Filippino Lippi given in the Roscoe catalogue is obviously an error; and it was long ago suggested by Crowe and Cavalcaselle that the real author is Fiorenzo di Lorenzo. (III. 160, note.)

Lent by The Trustees of the Liverpool Royal Institution from the Roscoe Collection.

32 MADONNA AND CHILD.

By PINTORICCHIO (1454-1513).

Lent by Sir Alexander Henderson, Bt.

33 NATIVITY OF ST. JOHN THE BAPTIST.

By LUCA SIGNORELLI (1441-1523).

Companion to the following. Probably an early work.

Lent by The Earl of Crawford and Balcarres.

34 THE LEGEND OF ST. JOACHIM.

By LUCA SIGNORELLI (1441-1523).

(Cf. 33.) *Lent by The Earl of Crawford and Balcarres.*

35 ST. FRANCIS.

School of Perugia (? Lo Spagna, active 1500-1528).

Fresco transferred to canvas. One of three figures.

Lent by P. Gellatly, Esq.

36 VIRGIN AND CHILD.

By LUCA SIGNORELLI (1441-1523).

Small Tondo. "The purity of line and the modelling have suffered by restoration, so that this little picture looks less characteristic than it deserves." (B. F. A. Club Catalogue, Signorelli Exhibition, 1893.)

Lent by Mrs. Donnell Post.

37 ST. CATHERINE OF SIENA.

School of Perugia (? Lo Spagna, active 1500-1528).

Fresco transferred to canvas. One of three figures.

Lent by P. Gellatly, Esq.

37A MADONNA AND CHILD.

Known as the small Cowper Madonna, by RAPHAEL, and painted 1505.

Lent by The Countess Cowper (from Panshanger).

37B THE MARTYRDOM OF THREE YOUTHS, WITH ST. JEROME APPEARING IN THE SKY TO ARREST THE HAND OF THE EXECUTIONER.

This and the corresponding picture, now in the gallery at Lisbon, formed originally two portions of the predella of the Crucifixion (belonging to the late Dr. Ludwig Mond). Painted by RAPHAEL in 1502.

Lent by Sir Frederick Cook, Bt.

38 ST. CATHERINE OF SIENA.

By LO SPAGNA (active 1500-1528).

It has been suggested by Mr. Claude Phillips ("Daily Telegraph," 7th Dec., 1909), that this was the work of Timoteo Viti.

Lent by Earl Brownlow.

39 PORTRAIT OF A YOUNG MAN.

Signed by FRANCESCO GENTILE DA FABRIANO.

Only three works by this artist appear to be known. He is supposed to be the son of Gentile da Fabriano. *Lent by A. W. Leatham, Esq.*

40 MADONNA AND CHILD AND LITTLE ST. JOHN.

By PINTORICCHIO (1454-1513).

Lent by The Trustees of the Fitzwilliam Museum at Cambridge.

41 ST. ANSANO.

School of Perugia (? Lo Spagna, active 1500-1528).
Fresco transferred to canvas. One of three figures.

Lent by P. Gellatly, Esq.

42 MADONNA AND CHILD AND ANGELS.

By GIOVANNI FRANCESCO DA RIMINI (died before 1470).

In the old catalogue of the Roscoe Collection, ascribed to Matteo da Siena.

Lent by The Trustees of the Liverpool Royal Institution from the Roscoe Collection.

43 Madonna and Child, with Four Angels crowned with Garlands.

Umbrian School. *Lent by Robert Benson, Esq.*

44 Composition of Four Nude Male Figures.

By Perugino (1446-1524).

In the original frame painted with arabesques on white ground.

Lent by Frederick Anthony White, Esq.

45 Adoration of the Magi.

By Gentile da Fabriano (1360?-1427).

Small oblong panel, formerly in the Graham Collection.

Lent by Miss Dodge.

46 The Presentation in the Temple. An Altarpiece.

Probably the work of Fra Carnevale, pupil and assistant of Piero della Francesca. In style it approximates to the Brera Altarpiece, which is now considered to be mainly the work of Piero himself; the present picture is so much feebler in the forms, and so much less decisive in characterisation, that it clearly emanates from the pupil and not the master.

Bartolommeo Corradini, called Fra Carnevale, was a Dominican monk of Urbino, working between 1456 and 1484. Practically nothing more is known of him, except that he was a pupil and assistant of Piero della Francesca.

Lent by Sir Frederick Cook, Bt.

47 Virgin and Child.

By Antoniasso Romano (active 1460-1508).

Lent by W. B. Chamberlin, Esq.

48 Adoration of the Magi.

School of Perugino.

A study for the figures of the Holy Family is shown (No. 65).

Lent by Robert Benson, Esq.

49 VIRGIN AND CHILD.

The Roscoe catalogue ascribes this curious picture to the "School of Parma," but its close connection with the art of Antoniasso Romano, Balducci, and Fungai, entitles it to be considered an Umbrian School piece.

Lent by The Trustees of the Liverpool Royal Institution from the Roscoe Collection.

50 CHRIST BEARING THE CROSS.

By RAPHAEL (1483-1520).

A composition of 14 figures, forming the central part of the predella to the St. Antonio altarpiece, now lent by Mr. Pierpont Morgan to the National Gallery. The remaining portions belong to Mrs. Gardner in Boston, U.S.A. (a Pietà), to Dulwich College (two saints) and to Mr. Burdett-Coutts (Christ on the Mount of Olives). *Lent by the Earl of Plymouth.*

51 ST. JULIAN (?).

Probably the work of DON BARTOLOMMEO DELLA GATTA (1448-1491?), Assistant of Signorelli and Perugino in their paintings in the Sistine Chapel, Rome. Della Gatta came from the Umbrian town of Arezzo, where he was Abbot of San Clemente. *Lent by C. Brinsley Marlay, Esq.*

52 MADONNA AND CHILD.

Inscribed on a small scroll in the centre at bottom, "Thomas de Fadinis." The composition is taken from Perugino, as is that of the picture by L'Ingegno in the National Gallery signed A. A. P. The painter of the present picture is known as Tommaso Aleni dei Fadini ("Il Fadino").

Lent by Robert Benson, Esq.

53 PIETÀ, a composition of six figures.

Umbrian School.

It has been suggested by Mr. Claude Phillips ("Daily Telegraph," 7th Dec., 1909), that this is an early work of Pintoricchio.

Lent by Colonel Holford, C.V.O.

54 MADONNA AND CHILD.

Ascribed to the School of Perugino (1446-1524), but seems to show the influence of Lorenzo Costa. *Lent by Wm. C. Alexander, Esq.*

ON THE STAIRCASE

54A MADONNA AND CHILD.

Ascribed to Pollaiuolo, and apparently of the Florentine School.

Lent by Sir Hubert Parry, Bt.

54B MADONNA AND CHILD AND ANGELS.

By PIER FRANCESCO FIORENTINO.

In the old Roscoe Catalogue ascribed to Filippino Lippi.

Lent by The Trustees of the Liverpool Royal Institution from the Roscoe Collection.

IN THE WRITING ROOM

55 MADONNA AND CHILD AND TWO ANGELS.

Ascribed to PINTORICCHIO (1454-1513).

Lent by Col. Cornwallis-West.

56 ST. CATHERINE.

Although assigned to the Florentine painter Mainardi, it has been proposed by Mr. Berenson that the real author of this piece is MEZZASTRIS (of Foligno, active 1456-1506), and that it is therefore an Umbrian work.

Lent by Earl Brownlow.

57 MADONNA AND CHILD AND ST. JOHN.

Umbrian School, hitherto ascribed to RAPHAEL.

Lent by Col. Cornwallis-West.

58 THE ANNUNCIATION.

Ascribed to Benozzo Gozzoli, but by some, as yet, unidentified painter, perhaps Umbrian. *Lent by Sir Hubert Parry, Bt.*

59 ADORATION OF THE MAGI.

Formerly ascribed to Masolino, but of the Umbrian School.

Lent by Colonel Holford, C.V.O.

60 THE HOLY FAMILY AND ST. JEROME.

Although ascribed to the Umbrian School, the painting is certainly Sienese, and has been attributed either to Girolamo di Benvenuto or to Pacchiarotto.

Formerly in the possession of Mr. George Richmond, R.A.

Lent by Mr. John Richmond.

61 MADONNA AND CHILD, WITH SS. FRANCIS AND JEROME.

On the back is a label which states: "This picture was painted by Pietro Perugino, the Master of Raphael, for the Nuns of La Madonna di Monte Luce at Perugia, from whom it was purchased by J: I: (?) in 1769, and sold to the Duke of Dorset in Rome in 1770."

Lent by Lord Sackville (from Knole).

62 MADONNA AND CHILD AND ST. JOHN.

By GIROLAMO GENGA.

Lent by Sir Henry Howorth, K.C.I.E.

63 MADONNA AND CHILD.

Traditionally ascribed to NICCOLÒ DA FOLIGNO (about 1430-1502).

Lent by C. Brinsley Marlay, Esq.

64 MADONNA AND CHILD.

Umbrian School.

In an elaborate frame. From the Casa Verita in Verona, whose coat of arms appears on the frame. *Lent by Robert Benson, Esq.*

65 LUCREZIA.

After Marc Antonio's Print, after Raphael.

Lent by Sir Hubert Parry, Bt.

66 PORTRAIT OF A MAN.

Attributed to INNOCENZO DA IMOLA (1494-1550).

This portrait appears to be by some imitator of Raphael, but scarcely by Innocenzo, a Bolognese follower of Francia, and altogether on a lower level of excellence as artist. *Lent by Lady Wantage.*

DRAWINGS

In Alcove of Gallery

67 St. Sebastian.

School of Perugia. *Lent by Sir Frederick Cook, Bt.*

68 The Holy Family.

Study for part of No. 48. School of Perugia.

Lent by C. Fairfax Murray, Esq.

WORKS OF ART

(*Described from left to right*)

WEST WALL

On the Cassone

Pewter Ewer and Dish of Italian Form, engraved with scrolls, fruit, and flowers. On the front of the ewer is a double-headed eagle surmounted by a crown and having a heart-shaped shield on its breast with the sacred monogram, above which is a bishop's cross (probably the arms of some religious house).

Ewer, 11 inches high. Diameter of Basin, 17¼ inches.
German, XVIIth century. *Lent by Frederick A. White, Esq.*

NORTH WALL

On the Cassone

Large Brass Dish, with stamped and embossed ornaments. In the centre is a raised boss with spiral gadroons, having a silver plaque enamelled with coats of arms, and surrounded with the motto GOT . SEI . MIT . UNS in gothic letters on a hatched ground repeated four times.

Diameter, 18 inches.
German, XVIIth century. *Lent by Alexander Casella, Esq.*

On either side:

Pair of Pricket Candlesticks in Pewter.

Height, 10½ inches.
German, XVIth century. *Lent by Lieut.-Colonel Lyons.*

On the Mantelshelf

In the centre:

A Bronze Knocker, in the form of a merman and mermaid, their tails encircled by serpents and held together by a grotesque figure. The group resting on the mask of a satyr with headdress of drapery. In the manner of Sansovino.

Height, 12½ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

On the left:

Bronze Statuette of Hercules, with the apples of the Hesperides, lion mask and club. In the manner of Bertoldo di Giovanni (*circa* 1425-1491).

Height, 12¾ inches. *Lent by Otto Beit, Esq.*

On the right:

Bronze Satyr.

Height, 10½ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

On either side are:

Busts of Children in Florentine serpentine. The girl, whose hair is confined in a net, holds a ring, the cognisance of the Medici Family, while the boy caresses a mongoose (?).

Height, 9½ inches. School of Verrocchio (1432-1488).
Italian, XVth century. *Lent by George Salting, Esq.*

On the Cassone

Helmet-shaped Ewer in Pewter.

Height, 9½ inches.
French, XVIIIth century.

Pewter Dish, with wide brim.

Diameter, 11 inches.
German, XVIIth century. *Lent by Lieut.-Colonel Lyons.*

On the carved wood column to left of alcove is a

Bronze Bust of an Old Woman singing, her hair covered with a kerchief, in the manner of Vecchietta.

Height, with socle, 19½ inches.
Italian, XVth century. *Lent by George Salting, Esq.*

In the Alcove

On the Glass Case in the centre:

Caffaggiolo Figure of the Virgin and Child. The dress of the Virgin is green and her robe dark blue edged with yellow and lined with a madder brown; round the neck of the Child is a string of beads with pendant in form of a cross; both figures have nimbuses, the Virgin's being coloured yellow, while that of the Child has a cross in blue.

Height, 13 inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

On either side:

A Pair of Urbino Pharmacy Jars of biberon form, with grotesque masks and serpent-like handles, painted in colours with seated figures, wearing crowns and holding sceptres; below are scrolls held by amorini with the names of drugs. On the bodies of the jars are landscapes with towns and rivers.

Height, 14 inches.
Italian, XVIth century. *Lent by Colonel Tipping.*

At either end:

Two large Brass Dishes, embossed and chased; in the centre are raised bosses with spiral gadroons on which are silver plaques enamelled with coats of arms.

Diameter, 19½ inches.
German, XVIIth century. *Lent by Alexander Casella, Esq.*

IN THE GLASS CASE

1 Large Deruta Dish, attributed to Il Frate, painted in blue, yellow, and green, heightened with lustre, with a scene representing the combat between Ruggiero and Mandricardo (Ariosto, "Orlando Furioso," Canto xxx). The two combatants in armour, mounted on gaily caparisoned horses, are charging at one another; in the background is a town on a bay, beyond which are isolated mountains capped with towers, and in the foreground is a shield with coat of arms (argent an eagle displayed azure) and broken lances.

Diameter, 17 inches.
Italian, *circa* 1545. *Lent by Henry Oppenheimer, Esq.*

2 Urbino Bowl on Foot, the inside painted in colours heightened with brilliant ruby and pearl lustre, with the contest between Apollo and Marsyas; in the centre sits Midas, with ass's ears, presiding as judge; on either side are seen two spectators; in the background is a river with a castle, beyond which are seen mountains. The foot and outside of the bowl are painted to represent the sea with a marine god and two dolphins.

Height, $3\frac{3}{4}$ inches. Diameter, 8 inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

3 Large Urbino Dish, with a scene in Olympus representing the contest between the nine daughters of Pierus, King of Emathia, and the nine Muses, whom they had challenged to a musical contest. Being defeated they were changed into birds for their presumption. Above are seen Apollo, Minerva, and other Deities. (Ovid, "Metamorphoses," V. 295 seq.). On the back is written AUSAE CUM MUSIS COMMITTERE PROELIA VOCE VICTAE NUNC VOLITANT IMITANTES OMNIA PICAE. *Fatto in Urbino in Botega de M° Guido da Castelduranto.*

Diameter, $18\frac{1}{4}$ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

4 URBINO PLATE, with deep centre, representing King Metabus of the Volscian town of Privernum who, when expelled by his subjects, fled, and, arriving at the River Amasenus, tied his infant daughter Camilla to a spear and hurled it across the river; swimming the river himself, and arriving on the opposite side, he found the child uninjured. She afterwards became one of the swift-footed attendants of Diana. On a shield are the arms of the Pucci of Florence. On the back is the date 1532 and the inscription:

"Al fiume d'Amassen, Camilla e' padre
Nel . xi . Lib: đ l'Eneida Virg:
frā : Xanto F. da Rovigo: i(n)
Urbino."

One of the service made for Pietro Maria Pucci of Florence (b. 1467, Gonfaloniere of the Pope, 1520).
Diameter, 10 inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

5 DERUTA DISH, painted in blue with pearl lustre on a yellow brown, the border composed of conventional flowers and leaves in lustre, shaded with blue on a white ground, the centre of the dish having the portrait of a lady with a shield hanging from the front of her dress with the arms of the Rossi da Pogna family; on a scroll by the side is written:

PER . SIȻCHE . VIVO . SENPRE . IO . TAMERO .
["So long as I live I shall ever love thee."]

Diameter, 16 inches.
Italian, XVIth century. *Lent by Colonel Tipping.*

6 LARGE GUBBIO DISH, with deep centre, the borders decorated with an elaborate design of trophies of arms and winged monsters in blue, brown, and green, the whole heightened with brilliant ruby and gold lustre. In the centre is a shield with a coat of arms, and on a square in the border the letter W. or M. On the back is the date 1524 and the initials M . G . (MAESTRO GIORGIO).

Diameter, 15½ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

7 Small Gubbio Dish, painted in blue, heightened with ruby and pearl lustre, in the centre St. John with coat of camel's hair and nimbus; he carries a cross with pennon, on which is inscribed ECCE AGNUS [DEI], the border formed of fir cones and acorns raised in relief, between which is foliage.

Diameter, 7¼ inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

8 Small Gubbio Dish, with sunk centre painted with the portrait of a lady, within a border of conventional foliage painted in blue, heightened with ruby and pearl lustre.

Diameter, 9¼ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

9 Small Casa-Pirota Dish with deep centre, painted in blue heightened with white on a darker blue ground. The border has a design of grotesque figures and trophies, amongst which are the letters S. P. Q. R. and the date 1524 repeated three times. The centre has a shield with the arms of Altoviti impaling Soderini; on the back are conventional groups of flowers. Marked with cross and dot within a circle. Plate with similar mark in British Museum.

Diameter, 7½ inches.
Italian (Faenza), XVIth century. *Lent by Henry Oppenheimer, Esq.*

10 Small Gubbio Tazza, painted in deep blue with ruby and pearl lustre. The border has twelve fir cones in high relief, and the centre a shield on which are the arms of the Crivelli family.

Diameter, 8½ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

11 Large Urbino Dish, with the story of Athamas and Ino. Athamas stricken with madness by a Fury, at the instigation of Hera, is represented killing his son Learchus; to the left we see Ino about to throw their other son Melicertes and herself into the sea. On the back is written: "De Atama[n]te et Ino i[n]furiati," and "fabula," and signed with an X. (Xanto.)

Diameter, 17½ inches.
Italian, XVIth century. *Lent by Colonel Tipping.*

12 SIENA DISH, painted in dark blue, green, yellow, and dull orange. In the centre is a raised medallion with the portrait of a lady and the name DIANA, round which is a design of conventional plants, separated by lozenges in yellow, enclosed in circles of blue on a dull orange ground. Round the edge is a wreath of leaves and fruits banded with ribbon. The back is decorated with design of leaves enclosed in pointed ovals radiating from the centre, and is signed with a cipher of an S and a cross.

Diameter, 13½ inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

13 SMALL URBINO TAZZA, painted in blue, green, and orange brown, with the head of a warrior; his helmet has a grotesque mask on the vizier and on the back. On a scroll is written: PALLAMED.

Diameter, 8½ inches.
Italian, XVIth century. *Lent by Otto Beit, Esq.*

14 SIENA PLATE, painted with an intricate design of interlaced strap-work in yellow, the background being filled in with black, green, and a dull red. In the centre is a shield with a coat of arms (Paly of six, or and gules, three bars azure). The back is ornamented with a design of radiating leaves in blue, orange, and green.

Diameter, 10⅜ inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

15 SMALL URBINO DISH painted, with the portrait of a lady, in blue, green, orange, and yellow, heightened with pale lustre. On a scroll is written IPOLLITA . B. The back has scrolls, and is signed with an N in ruby lustre.

Diameter, 9¾ inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

16 SIENA DISH, having a raised medallion in centre, with the portrait of a lady wearing a diadem, painted in blue, yellow, and green, enclosed in a bordure of yellow. At the side in large letters, CHAMILLO. The body of the dish has a design of leafy scrolls in blue, between which are small ornaments of the same colour, with ovals and lozenge-shaped

jewels in yellow and green; the edge has a similar scroll decoration. The back of the dish is decorated with scrolls, and is signed with a large M. A plate with similar mark is in the Victoria and Albert Museum.

Diameter, 12½ inches.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

On the Column

BRONZE BUST OF A CHILD, on gilded base, in the manner of the antique. The dress fastened on the right shoulder with three studs, a cloak draped over the left; the base having three grotesque masks, with strap-work and foliage.

Height, 20½ inches.
Italian, late XVth century. *Lent by F. Leverton Harris, Esq., M.P.*

On the Table near the Door

FONT-SHAPED CUP in Latten (formerly gilt). Round the bowl is the inscription: NOLI . INEBRI^{ARI} . VINO . IN . QVO . EST . LV^{XV}RIA . in lombardic letters.

Diameter, 6 inches. Height, 5¼ inches.
English, *circa* 1520. *Lent by Lieut.-Colonel Lyons.*

On the Table furthest from the Door

PEWTER EWER of Italian form having masks under the spout and handle, which is formed as a female terme. On the front is engraved MVLBERGK 1648, and three marks illegible stamped in the foot.

Height, 10¾ inches.
German, XVIIth century. *Lent by C. Brinsley Marlay, Esq.*

PEWTER DISH, the centre engraved with a Phoenix and Sun in splendour surrounded by the motto ARDO BEN SI MA NON MI CONSVMO, within double borders of conventional flowers and foliage.

Diameter, 16¼ inches.
German, XVIIth century. Engraved in Italy.
Lent by Frederick A. White, Esq.

FURNITURE

(Described from left to right)

Against the West Wall

WALNUT-WOOD COFFER, resting on claw feet, the front and sides divided into panels, and round the base an egg and tongue moulding.

Italian, XVIth century. *Lent by Wm. C. Alexander, Esq.*

On either side are:

TWO WALNUT-WOOD ARM-CHAIRS, covered with maroon cut velvet on a yellow satin ground (from the Strozzi Palace); two other chairs of this set are at the other end of the gallery.

Italian, XVIIth century. *Lent by Frederick A. White, Esq.*

ARM-CHAIR OF WALNUT WOOD of somewhat similar design to the pair on either side of the Fireplace.

Italian, XVIIth century. *Lent by F. E. Sidney, Esq.*

Against the North Wall

Left of the Fireplace:

CASSONE OF WALNUT WOOD on lion claw feet. The front and sides covered in "gesso" to represent carving; the front having three long panels with foliage and birds, and two upright ones with figures of warriors; above and below are ornamental bands, and in the centre is a shield with a coat of arms surmounted by a coronet.

Length, 67 inches. Height, 21½ inches. Width, 18½ inches.

Italian, XVIth century. *Lent by Alexander Casella, Esq.*

On either side of the Fireplace are:

TWO ARM-CHAIRS OF WALNUT WOOD having plaques of figured walnut with bands of a lighter coloured wood let into the backs and fronts.

Italian, XVIIth century. *Lent by F. E. Sidney, Esq.*

Over the Fireplace is a

MIRROR, with boldly carved frame of walnut wood in the style of Michael Angelo.

Italian, XVIth century. *Belonging to the Club.*

Right of the Fireplace:

CASSONE OF WALNUT WOOD, showing traces of gilding on scrolled feet, the front carved with a recumbent figure of "Abundance," within a cartouche of strap-work, on either side of which is a winged terminal figure.

Length, 66 inches. Height, 20½ inches. Depth, 21 inches.
Italian, XVIth century. *Lent by Mrs. William Kemp-Welch.*

Against the East Wall

TWO WALNUT-WOOD ARM-CHAIRS, covered in cut velvet, belonging to the same set as the two against the West Wall.

Italian, XVIIth century. *Lent by Frederick A. White, Esq.*

On either side of Alcove are a

PAIR OF COLUMNS (probably intended for candelabra) of walnut wood, carved with acanthus foliage, scrolls, and other ornaments; resting on square bases and having lion claw feet.

Height, 6 feet.
Italian, XVIth century. *Lent by Mrs. William Kemp-Welch.*

In the Alcove

TWO CHAIRS OF WALNUT WOOD, with straight backs, the panels carved with foliage, and having shields with coats of arms in the centre (two similar chairs are against the South Wall).

Italian, XVIIth century. *Lent by F. E. Sidney, Esq.*

Against the South Wall

TWO CHAIRS OF WALNUT WOOD, similar to the pair in the Alcove.

Italian, XVIIth century. *Lent by F. E. Sidney, Esq.*

CASSONE, gilt wood, resting on lion-claw feet. On the front is a panel with numerous figures; in the centre a lady enthroned holding a sceptre, with numerous attendants; on the right are seen others carrying bales of merchandise; on the left is a gentleman going out hawking; at the ends are a lion and a leopard within wreaths of laurel, and on the corners are shields with coats of arms.

Height, 3 feet 6 inches. Length, 7 feet. Breadth, 2 feet 2 inches.
Lent by the Dowager Marchioness of Sligo.

IN WRITING ROOM

LARGE CASSONE, gilt wood, resting on lion-claw feet, and four panels painted in colour, that in the front having a battle scene; to the left are knights in armour mounted on gaily caparisoned steeds, engaged in a spirited combat; to the right are several tents, beneath one of which is seated the victor crowned with laurels; around him are numerous attendants, one of whom kneels and presents a salver on which is the head of a vanquished enemy. The panels at either end have ladies on them, one with a guitar, the other with a white dove. That at the back has two putti astride of dolphins, and blowing trumpets from which hang banners with coats of arms.

Length, 7½ feet. Height, 3 feet 9 inches. Width, 2 feet 11 inches.
Italian, XVIIth century. *Lent by Sir Hubert Parry, Bt.*

Behind the Cassone hangs:

A PERSIAN CARPET, with an elaborate design of vases and flowering plants in colours, on a dull crimson ground, enclosed in a border of flowers on a ground of dark blue.

Length, 16 feet. Width, 7 feet.
Persian, *circa* 1500. *Lent by R. H. Benson, Esq.*

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